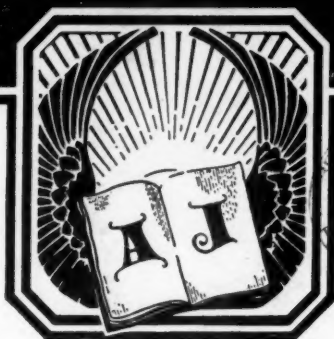


The **AUTHOR & JOURNALIST**

HOW TO WRITE

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MAY



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A Day With Midwest Editors

By **EDWIN BAIRD**

How Syndication is Done

By **LOUISE RICE**

What Do You Mean — Success in Writing?

By **WILL F. JENKINS**

Annual

HANDY MARKET LIST OF SYNDICATES

LITERARY MARKET TIPS—TRADE JOURNAL DEPARTMENT—PRIZE CONTESTS

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Checks and Rejections

Letters to the Editor—Comment from
Writers—Editors—Readers



WRITERS, GET BUSY—REDUCE YOUR POSTAGE RATES

Last month we published a letter from a reader urging writers to get behind the Vandenberg bill providing that manuscripts be carried as third or fourth class matter. The subject is of such vital importance that this month we publish another letter, from Ralph Milne Farley, legalistic member of the writing profession, analyzing and setting forth the purpose of the bill.

Senators and Congressmen ARE influenced by letters from their constituents. Write or wire to your representatives urging them to support this bill, mentioning it by number, so that there may be no mistake.

Dear Mr. Hawkins:

United States Senator Vandenberg has introduced a bill, S. 1576, to provide that manuscripts of authors' works may be carried in the mails as third class or fourth class matter. This is a long deferred and much needed piece of legislation. The bill is very brief and reads as follows:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That subsection (a) of section 206 of the Act of February 28, 1925, as amended (43 Stat. 1067), relating to the classification of third-class mail matter, is amended by striking out 'and manuscript copy accompanying same' and inserting in lieu thereof a comma and the following: 'manuscripts of authors' works other than actual correspondence'.

"Sec. 2. Subsection (a) of section 207 of such Act of February 28, 1925, as amended (45 Stat. 941), relating to the classification of fourth-class mail matter, is amended by striking out 'and manuscript copy accompanying same' and inserting in lieu thereof a comma and 'manuscripts of authors' works other than actual correspondence'."

All authors should immediately get behind this bill by writing to Hon. Arthur H. Vandenberg, U. S. Senate, Washington, D.C., to the Congressman from their district, and to the two United States Senators from their State, expressing their approval of this bill.

There has been a great deal of talk among authors to the effect that, inasmuch as their manuscripts represent the products which they have to sell, just as much as manufactured articles, they ought to bear the same rate of postage. But I believe that Senator Vandenberg approaches this subject from a much more tenable and persuasive angle.

The two sections which his bill seeks to amend now extend the third and fourth class postal privileges only to "proof sheets, corrected proof sheets, and manuscript copy accompanying same."

In other words, although a poor struggling author must pay the heavy first-class postage rates on his manuscript when sending it to a prospective publisher, and must enclose return postage at the same high rates, yet the moment that the publisher accepts the manuscript and starts sending it back and forth between himself and the printer, it immediately enjoys the reduced rates of third and fourth class.

It is this discrimination between the poor struggling author and the publisher that Senator Vandenberg's bill wisely undertakes to eliminate.

It is to be hoped that the authors of America will give this true friend of theirs immediate and overwhelmingly support.

Very truly yours,

RALPH MILNE FARLEY.

S. Milwaukee, Wis.

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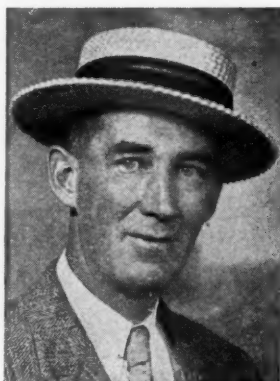
THE AUTHOR & JOURNALIST

VOL. XXII. NO. 5

MAY
1937

A DAY WITH MIDWEST EDITORS

... By EDWIN BAIRD



Edwin Baird

"CHICAGO
—Literary Capital
of the United
States!"

We often hear that. And just as often we hear of magazines, and the men who make them, moving from Chicago to New York.

Nevertheless, despite these defections, there are still a few maga-

zines left in Chicago; and, just for the fun of it, we'll take a day off and call on their editors, and see who they are and what they're like, and maybe learn something of interest to writers.

Our first call on this fresh spring morning is at 919 Michigan Avenue, where we find the headquarters of *Esquire*. In the reception hall on the thirty-sixth floor, streamlined and luxurious, we are received by a dazzling young woman of disturbing eyes who looks as if she might have stepped from the cover of *Cosmopolitan*. Splendor is all around us—thick-piled rugs and deep divans, and soft-glowing lamps of modernistic design and framed "originals" of *Esquire* artists.

But this is only one of the floors occupied by this phenomenally successful magazine and its lusty offspring, *Coronet*. In an office on the floor below we find dark-haired Meyer Levin, coat off and sleeves rolled up, plowing through the morning drift of manuscripts like a snow-plow bucking a blizzard.

Mr. Baird knows editors both through having been one and through selling to them as a free-lance. Among magazines which he edited were *Real Detective*, *Real America*, and *Weird Tales*. Since the first of the year he has sold articles and stories to eight of the magazines mentioned in this article—*Esquire*, *Weird Tales*, *Opportunity*, *Extension*, *American Business*, *Current America*, *Lu-Lu*, and *Popular Photography*—besides, of course, many others. He was one of the winners in the recent *Liberty* short-short contest.

All manuscripts go first to Mr. Levin; and it's his job to pluck out those that have a chance and put them aside, and send the rest back. And for every one that he puts aside, he sends back more than a hundred. But none goes back with a printed slip. Each is accompanied by a penciled note explaining why it is being returned.

Arnold Gingrich, the suave, assured editor of both magazines, in his elaborate penthouse office that suggests a corner of the lounge at the University Club, passes swiftly though surely on the manuscripts that Levin has winnowed for him. Some he keeps and some he returns, and those he keeps are paid for promptly, and those he returns carry explanatory notes. There are no rejection slips in this office.

It's no easy market to crack, for it's no easy job to understand its special needs. Roughly it may be stated that *Esquire* wants non-fiction pieces of masculine appeal that are authoritative and free from editorializing, and fiction pieces that are unconventional and free from sentiment. Both should have the objective viewpoint. Neither should have any personal bias. Character and atmosphere, rather than plot, should rule in fiction. A story dependent on plot or emotional appeal has little or no chance of acceptance here.

Coronet uses little fiction—one story an issue—and it wants facts and specific instances, not passionate convictions, in its articles.

It's a good market, once you've figured it out, for it carries prestige and the pay is generous, and you may be sure that anything you send in will get intelligent consideration. I've

watched Meyer Levin work, and I know that he gives every manuscript a fair shake. He reads them all, good, bad and mediocre, with no regard for names and with an open mind and a hopeful eye, always seeking something that he can recommend to "A.G."

Nor will you be kept waiting long for a decision. You will either get your manuscript back, or get a check for it, usually within two weeks. And the new syndicate, *Esquire Features*, now a department of this publishing group, offers you a still further chance of acceptance, if you have something in its line.

But let's leave these swank offices and stroll on down the boulevard to 840 N. Michigan, and call at the two-office headquarters of that two-man magazine, *Weird Tales*.

The two men directing the destiny of this all-fiction pulp periodical are William Sprenger and Farnsworth Wright. They do all the work on it, from opening its mail to putting it to bed. And it's all done in their two small offices. From start to finish, it's a two-room, two-man job.

The need here, of course, as the title indicates, is for weird fiction: ghost stories, horror stories, eerie stories, the supernatural, and the pseudoscientific. Any length under 35,000 words. The rate isn't high—a cent a word—and the payment is none too swift, but it affords an outlet for a type of story that the other magazines, for one reason or another, exclude.

Almost every writer of fiction has written at least one such story, and *Weird Tales* is the only spot for it. Thus, tall, grave-looking Wright and short, merry-eyed Sprenger, for all their low rate and delayed payment, are never hard up for copy.

So we bid them goodbye, after a pleasant visit, and continue our stroll down Boul Mich as far as the skyscraper at 333. Here we meet Kenneth C. Smith, managing editor of *Opportunity*, an alert, businesslike man who somehow seems to typify the magazine he edits.

Editor Smith uses fiction as well as fact, and his policy is broad and his mind liberal, and he will consider almost anything as long as it's within his length requirement and isn't too far outside his field.

His field is that of business success, with emphasis on salesmanship, and his length requirement is 1000 to 3000 words. Here, too, the rate is one cent a word, but Mr. Smith reports with breath-taking rapidity and he pays immediately on acceptance.

Almost next door, at 307 N. Michigan, we find the offices of *Specialty Salesman*, and the man in charge of editorial work is Harry W. Minchin, a dynamic chap with a fluent tongue and an enthusiastic personality.

He wants nothing highbrow, he will tell you, but plain, practical, commonsense things, free of frills and floss, that will interest and help the class of men who read his magazine—hard-headed, matter-of-fact salesmen who sell directly to the consumer. Fact and fiction of all lengths under 2000 words.

"Most of our contributors," says Mr. Minchin, "are salesmen. They may not know much about writing, but they know plenty about direct selling, and that's the important thing here."

Specialty Salesman's rate is very low—one-half cent a word.

We cross the street to 360 N. Michigan and call at the office of *Extension Magazine*, published by the Catholic Church Extension Society.

Extension uses fiction up to 5000 words, and the policy is quite elastic. Any type of good story of that length or less might have a chance with S. A. Baldus, managing editor.

Editor Baldus, a genial gentleman, and his assistant, Eileen O'Hayer, read manuscripts promptly and pay on acceptance at about one cent a word.

Following our visit here, we walk down the block to 35 E. Wacker Drive and meet another affable gentleman, Leland D. Case, editor of *The Rotarian*, official magazine of Rotary International. "Service" seems the keynote here, and everybody in the place, from the animated girl at the information desk to cordial Mr. Case himself, seems keyed to a high pitch of efficiency and courtesy.

Mr. Case uses little fiction in *The Rotarian*, and then only a fictionized article stressing one of Rotary's objects, but he uses a wide variety of non-fiction pieces, and for these he pays a good rate on acceptance. They may deal with almost any topic that has a sufficiently wide appeal.

For example, in a recent issue he published "Pulling Profits from Prosperity," by Roger W. Babson, who pointed out that less than ten per cent profited from the last great boom, then asked how many will profit from the next; a debate on public fingerprinting by John Edgar Hoover and Sir Basil Thomson; a scientific article by Sir Oliver Lodge, and a dissertation on books by William Lloyd Phelps.

For our next call we must go to the south edge of the Loop—to 443 Plymouth Court, where Mark Mellen is editing *Post Time*, a racing publication.

Mellen, a veteran of the turf and a racing enthusiast, is seeking authentic copy on the sport of kings and is ready to pay a fair price for it. He also uses an occasional fiction story, for which he pays somewhat less. But if you know

horse racing and know how to write about it, *Post Time* is a sure thing.

It's only a short walk from Mellen's office to the Ziff-Davis Publishing Company at 608 S. Dearborn Street. Ziff-Davis publish *Popular Aviation*, which uses semi-technical articles of popular appeal, and by the time this is read they will be on the stands with a new companion magazine, *Popular Photography*.

The man in charge when we call is B. G. Davis, as agreeable a gentleman and as able an editor as you'll find in the business. He knows exactly what he wants, and he knows how to describe his wants to a writer. His mind works with the swift precision of a finely-adjusted watch. He's never in any doubt about his objective, and he knows instantly, after reading a manuscript, whether or not he's going to buy it. Would that there were more editors like him!

For his new magazine, in addition to a wide variety of photograph subjects, Davis is seeking articles under 2500 words that will interest both the professional and the amateur photographer. They should be well written, though not in a stiff or over-technical style, and they should be packed with meat. Occasionally he will use a "borderline" story, but even this should be hooked up with some phase of photography. His rates approximate one cent a word, and you can depend on quick action.

And now, after our visit with Mr. Davis, we might run out to 4660 Ravenswood Avenue on the Northwest Side, where Eugene Whitmore is editing *American Business*.

This is a high-class publication aimed at the business executive, and at the moment, says Editor Whitmore, "Our biggest need is for interviews with really important business leaders who are in the news and who really have something to say about current problems, such as labor relations, the problems of doing business in a period of increasing prices, the impact of legislative attacks on business, modernization

of both factory and office equipment and methods, and other timely problems."

Whitmore, a hearty fellow with a systematic mind, pays a neat rate of \$35 for about 2000 words—and he never keeps you waiting long for a report or a check. Seldom longer than four or five days.

That, by the way, is a salient characteristic of almost all Chicago editors. Perhaps it's the breezy air in Chicago that makes them think and act fast. At any rate, they rarely dawdle over manuscripts, week after week, as do so many of their New York brethren.

Near the close of our day's journey we pay a visit to Mystery Man Harry Stephen Keeler (*10 Story Book*, 529 S. Clark Street), who uses frank, sex and iconoclastic yarns and apparently is able to get all he needs at the low rate of \$6 per story, paid on publication. Sun Publishers, at this address, also are buying short humorous material for *Lu-Lu*, which is under the editorship of A. J. Gontier, Jr.

Official Detective, at 731 Plymouth Court, Chicago, is under the experienced editorship of Harry Keller. It is now Chicago's only periodical in the true detective field, and offers a 2-cent-a-word market, payment on acceptance, for true crime detection accounts under official by-lines.

Before calling it a day, we also visit L. K. Childers, of *Rural Progress*, 22 W. Monroe St. Mr. Childers buys occasional articles of Mid-West interest, in lengths around 1200 to 1800 words. It is usually best to query this market.

We could, of course, go on to several other possible markets for manuscripts in Chicago, including publications of limited field or those slanted toward various groups or classes, such as E. J. Costello's *Current America* and the influential *Christian Century*, as well as the daily newspapers and affiliated syndicates. The above, however, comprise the leading markets of the mid-West city, and it's a day's work in anyone's life to visit all of them.

ONE FIRE ALONE

By IRENE WILDE

One fire alone keeps back the frost,
When the sky-reddening holocaust
Of summer fades—it will suffice
When water holds its breath in ice.

One flame alone denies the dark
When time has snuffed the final spark
Of love and all the multitude
Of conflagrations in the bloom.

Creative fire within the veins
Unquenched by fluid chance remains—
Pile on the faggots, heap the peat
And turf of words against the sleet.

HOW SYNDICATION IS DONE

... By LOUISE RICE



Louise Rice

THERE are two ways in which syndication is done. One is through the large syndication companies. The other is through the slow process of doing the syndication yourself. As this is the easiest way for anyone to break into syndication, I will deal with it first.

Say that you have a number of short stories which have appeared in magazines, on which, unless your checks read "all rights," you still own every right except that first publication right. If you have been wise, you have secured a good many copies of the magazines in which these stories have been used, but if you do not have such copies, a clear, well-typed copy on good paper is just as good. Make two or three carbon copies, but do *not* make blurred or faded copies, nor use mimeographing, unless it is exceptionally clear. Multigraphing is ideal but it is an expensive process for anything over a thousand words.

Let us assume that you have ten stories which run about 2500 words, and that you have ten sets of the ten stories. Choose county newspapers or papers in cities not over one hundred thousand and send a set to the most promising, with a note, something like this:

Editor of Blandville Bugle:

Herewith ten fiction stories, offered you for syndication purposes. They originally appeared in (names of magazines). Any requested territory will be given. Price, your usual. Release date, May 15.

You will *not* send an envelope for the return of the stories. You will be wasting postage. Newspapers, unless buying original first-run stories, do not return anything! You will probably have to follow this up with a second letter, something like this:

Editor Blandville Bugle:

Any interest in the ten syndication right stories sent you ten days ago? Release date is getting closer. Glad to send second set if material does not strike you.

If you get one paper out of the ten for which you try, you were born under a lucky star. Keep on trying. The first time that you get a paper

which will buy, you have put the first toe on the first rung of the personal syndication ladder. When you do that, keep clippings, say, twenty to each story, and begin sending them out, with a letter advising other editors that this feature is for sale, and that release dates are as herewith.

The "release date" means that you take the ten stories and put a date, say, every four or six days, in succession, for the ten. Now, just suppose that four editors miraculously take the service. They will be privileged to print each story, *in the order named by you*, at simultaneous dates. This means that if "Tillie's Sweetheart" appeared in The Blandville Bugle on June 2nd, the other three newspapers must play up Tillie at the same time. They cannot, for instance, take "Murder at Six," on that date, even though that thriller is in the list of the ten. This is to assure that there is no unfair competition.

Once you begin this personal syndication you can keep it up for years. Edgar Guest, now rolling in mazuma, once got about ten dollars a week for his syndication of his own poems, which, incidentally, no editor really raved about until the public began to rave.

Keep ahead. The moment that you find an editor who will take your stuff, be ready to offer him more. The editor, like all sentient creatures, is affected by habit. Once he gets used to you, he is likely to go on being used. I sold, for over ten years, a personally syndicated series of stories to a few editors down south, who stopped using them only when I decided that I could get more money for them elsewhere.

Payment in this personal syndication affair may shock you. Offer your stories for about two dollars each—and before you fall into a fit over this idea, remember that what the smaller newspaper calls "boiler plate" can be had for even less. The use of boiler plate means that either a "mat" or a stereotype casting of the story is sent, often including an illustration, which can be slipped into the forms as part of the paper's setup. Thus, even the cost of setting the material in type is dispensed with. However, if you eventually get ten papers at two dollars a week you are riding on velvet, since your actual money has been secured from the first sale.

The reason why you select these small county papers and papers in towns of not over one hun-

In a long and successful career Miss Rice has gained experience in almost every type of journalism and literary work, including syndication. She passes on the fruits of some of this experience in the present article. A forthcoming article by the same author will cover the subject of writing true crime and detective stories.

dred thousand for your trial at personal syndication is a very simple one. They are the only ones where you have a ghost of a chance. All the papers over that one hundred thousand line buy from the big established syndicates.

The reason why you look at the population of the town in selecting your papers to approach for your one-man syndication is that papers are important in direct ratio to the size of the town or the area in which they are published, and their ability to pay is regulated by their circulation.

To find newspapers, the easiest method is to consult the year book issued annually by *Editor and Publisher*, in which are listed all newspapers, their circulation, population of their town of publication, whether semi-weekly or daily, whether they have a Sunday or Saturday feature issue, the editor's name, etc. It would be a good thing to begin with papers which are near you, so that you can take a bus or train and see the editors in person if you get any reply from them. Do not, however, confine your efforts to your vicinity. I have sold sets of ten stories to points west, south and north, to the farthest confines of the coasts.

Canada is a fairly good market for the personal syndication service but the number of papers is not large.

When it is a "feature" that you wish to run personally, such as a column on sports, beauty, gardening, or hobbies, or anything else which seems promising, the procedure is just the same. However, if you design this for a daily service, it is well to send twenty pieces and not ten.

The question of answering mail from the subscribers of a newspaper where a column of yours is appearing is a long and involved matter. Generally speaking, you have to make personal arrangements with each editor as to how this shall be handled and how you are to be paid for doing it. The usual thing is to set a number, like fifty, at which you will begin to be paid, say, one cent for each reply, the first fifty being free. Newspapers, however, dislike to pay for the answering of letters, and the more that you can manage to reply to without charge, the better. If you can connect with any one who sells something along the line of your column, and can get a commission for including their literature in your replies, this can be made to sustain the mail cost.

There are all sorts of ideas for columns and departments, but in this you must remember that you are competing with the biggest names in the profession. Elsie Robinson, O. O. McIntire, Mrs. Norris, and even Mrs. Roosevelt's syndicated material can all be had for a few dollars by papers with small circulation, the big, metropolitan papers paying, of course, much higher rates.

It is practically a foregone conclusion that articles on gardening, child care, books, love problems, and cooking are entirely "sewed up" by these big names. If you have some other type of idea you may get a chance. A woman recently succeeded in selling a wide circle of papers, with her personal syndication service, the subject being home mechanics for women—how to repair furniture, what to do until the plumber comes, and so on. This was a new angle and, with the little, simple line drawings, mostly diagrams, which she furnished, she started with a few papers and is now about to be taken up by one of the big syndicate companies.

This taking over of your stuff, after you have made a modest success of your personal syndicate service, is the goal toward which everyone works, for not only are the returns much greater but the amount of worry and nerve exhaustion is infinitely less. The syndicate sells the stuff, sends it out, collects the money (not always so easy a matter for the individual) and battles for more and more markets.

The syndicating company usually accepts a service on the flat basis of fifty per cent to you and fifty per cent to itself.

Payment is usually made by a syndicating company a week after payment is received from the papers. Some of these companies seem shy about telling the writer what papers are taking the service, but the better firms give a statement which for brevity and accuracy is in a class with a bank audit.

The syndicating company is insistent upon just one thing and that is, that there shall be plenty of copy in hand. It always worries that you may die during the life of the contract. The editors shiver with fear that they will have a release date and no copy ready. Even though there are twenty-five sets in hand the manager will hound you for more. Be wise and send in all the syndicate will take and just remember that there is a little edge in this for you, for when you have been urged to supply copy and have done so, that copy is sold. It cannot be returned to you with a rejection slip.

The idea of approaching the bigger syndicating companies with an idea, however bright, is of no use unless you already have a name which it hitched to that idea. As obscure John Smith you may have far better copy than is being turned out by all the writers for syndicates, but until you put John on the map in the way of publicity, you might as well potter along with the one-man syndication service, even though it yields you no more than cash for gas for the family car.

Another matter not usually understood, even by experienced writers, is that many of the names attached to much publicized syndicated

features are names only. There are always "stooges" in the syndicates who write the material, getting their usual salary, while the famous one gets paid well for the publicity value of his name. Nearly all of the syndicated features seemingly authored by famous singers, artists, athletes and persons in the public eye are "ghost-written." Believe it or not, one of the jobs of a woman on the staff of a very large syndicate is to force the people whose names appear on "columns" to read the stuff, so that they shall not say "Huh?" when somebody tries to talk to them about it.

While this gentle knocking is in hand let me pause to say a word for Hearst's King Features Syndicate. They are sound, sane, honest and reasonable. They had me for a number of years and I was amazed at their good sense and good temper. However, unless you already have a nation-wide name, well publicized, it is perfectly hopeless to offer this company anything.

A good many times you can get started on syndication by giving a daily or weekly feature free to one or more papers, either in your home town or the county seat. This idea of not being paid for work is unpopular with writers, and rightly so, but there is a solid reason why it pays, in this matter of syndication. If your idea has real life and a strong pull with the public, the newspaper and syndication scouts who are always watching everywhere will eventually get to noticing your work. They may not begin by offering you a real syndication, but some larger paper may offer you even two dollars for the service, and when it appears there you may be certain that the scouts will see it. Ah-hah! say

they, which is their way of sniff-sniffing on the trail. Get another paper or two, your original one still getting free service, and some minor league syndicate will send a scout to consider your possibilities. After that, the big league—maybe.

Any idea that it is easy to get into syndication ought to be put onto the shelf with our favorite fairy tales. It is one of the hardest things in the world. For the past year I have been trying without success to get the big syndicate services to take on a poet nationally known, as popular as Guest, and with thousands of topical and "date" poems from which to choose. Although I have personally had, through luck and good friends, an enormous amount of publicity myself, I am finding it hard at this moment to sell for syndication what I consider the most outstanding popular idea ever offered. The average newspaper and syndicate editor is a poor judge of anything but spotlight news, and the proof of this is that practically all of the very popular syndication services have been sold against the plaintive whine of the buying editor that each was an awful gamble!

So far as my thirty years of experience can give information, I should say that the slow creeping up into publicity from the small, obscure, and often unpaid-for service in a small paper to nation-wide syndication and a banking account of authority is the real route. You may remember that Eugene Field went this route, that Guest did, and that Elsie Robinson did, not to mention many others, including the famous Rube Goldberg and O. O. McIntire.

SPECIALIZATION IS THE KEY, DECLARES WALDEMAR KAEMPFERT

"IN journalism," said Waldemar Kaempfert, science editor of *The New York Times*, "and in journalism I include writing for the magazines—a man can succeed only if he is a specialist. But specialization in turn demands intimate knowledge of one subject. This is not difficult to acquire. There should, however, be some adequate background before a specialty is chosen. It seems to me that the subject which interests a man most is the one in which he ought to specialize."

"I make this suggestion because of my own editorial experience. After a reputation has been established, orders flow in. It stands to reason that when an order is to be given for an article an editor naturally thinks of a man identified with the subject that he has in mind. Hence he thinks of a specialist."

"A man who writes cleverly on any subject from the immortality of the soul to the style in shoe buttons is not likely to be called upon for an authoritative opinion on anything. It may be that astounding cleverness will endear him to editors. This was the fortunate lot of the late G. K. Chesterton. But it was his wit that the editors wanted and not his interpretation of relativity or heredity."

"Of course good writing is essential. Most of the authorities on a given subject in universities are too professional and too dull. Hence the technically efficient free-lancer has an advantage over them. He is trained to write, either by himself or somebody else; the professors simply flounder in technical words."

"A specialist must always be in a position to defend himself against attack. Hence, however well informed he may be, it is advisable for him to submit his articles before publication to some competent authority. This enables him to talk to an editor with confidence as well as to slay the fault-finders who write to the editor. It is always a tremendous satisfaction to write to one of these naggers: 'The article to which you refer was read by Professor So-and-So, Nobel prize winner in physics. He approves it. Do you think you know more about this subject than he does?' Of course, a wise writer will not adopt this truculent tone. But the implication is there."

(From "They Sold Themselves," by Howard Stephenson and Joseph C. Keesley, published by Hillman-Curl, Inc., 66 Fifth Avenue, New York City, \$2.50. Reprinted by permission. Copyrighted, 1937.)

WHAT DO YOU MEAN— SUCCESS IN WRITING?

... By WILL. F. JENKINS



Will F. Jenkins

LIKE everybody else who makes a living out of writing, I have been asked at least a thousand times, "What are the qualifications for success as a writer?" And I'm getting rather tired of asking what what people mean by success. To me, success means getting what you want; accomplish-

ing what you attempt; succeeding in what you undertake. I see lots of other people making successes of themselves, but I can't. I don't get the effects I want in my stories. I don't accomplish the feel of reality that I attempt. And never yet have I succeeded in doing quite as good a job, in writing a story, as I undertook to do. (Of course, if I ever do succeed, I'm finished, but that is by the way.)

"But—" a chorus seems to ring in my ears—"we're not talking about that! We mean success! To hit the big magazines and make a lot of money and be famous."

And I admit that that's a different matter. But I don't know the answer. Yet I have a rather definite idea that if that is the sort of success you want, it might be a good idea to work toward that instead of something else. I will swear to it that most of the people who say they want that sort of success, want another kind more. And most of them get the other kind. The lucky stiff—getting what they want!

I know a man who writes very well. Much better than I did when I'd been selling for five years. But he doesn't sell—because he'd rather feel like a neglected genius than a well-nourished one. So into every story he writes he sticks something that absolutely and utterly kills it for any magazine, and nothing on God's green earth will make him take it out. But he feels like a neglected genius. He attains his end.

I know a man who writes really swell stuff. It has energy behind it (rare, that!) and per-

sonality, and just about everything else he needs. But he likes to write sermons, so he plots his stories to give himself fine chances to wax morally indignant and righteously exasperated, —and he synopsis everything but those emotional outbursts. And in my opinion he's a success because he attempts to write a damned good sermon and accomplishes it. To be sure, he can't sell it, but he wasn't trying to write something to sell. He was writing a sermon, and only afterward trying to sell it.

And I know a guy who sold some stuff—not much, but an encouraging amount—and has gotten himself a sort of holy reverence toward his Art so that his work has deteriorated beyond belief. As far as sales are concerned, he may be through, because he won't compromise his Art, now. But he wanted to feel like an artist and have an alibi for acting like one, and he has succeeded in what he undertook. He does feel like an artist. And how!

"But—" cries the imaginary chorus, "that isn't what we want! We want to hit the big magazines and make a lot of money and be famous! What qualifications do we need?"

I rather imagine that you need to want to hit the big magazines and make a lot of money and be famous. Judging by people who don't. There's a man I know who pounds out reams of stuff that he loathes and can't sell, but he says it's what the public wants, and he feels very professional and grub-streetish. Which is what he wants. And another who says "style" is everything and polishes sterile stuff until all the thin plating of verity is worn off. But he sees himself a fine and rare soul who will ultimately be appreciated. Which is what *he* wants, —the feeling, whether the fact ever turns up or not. And I know one lad who has done enough newspaper work to know how to string words together, with an idea that any professional would thank the gods for, trying to get an editor to contract for it because he "can't afford to write without getting paid for it."

And he won't get anybody to contract for it, which is what he wants because he feels like an important guy, holding out until his terms are met. And all of us have met people who have

the happy inspiration of providing "ideas and materials" to us, and thereby getting themselves ghost-written into the big magazines and lots of money, and fame.

Writing, of course, does have a tremendous attraction for nuts. But so has every profession. Writing is a technical operation, like plastic surgery or adjusting a carburetor. Like them, it can be learned, and anybody who wants to learn badly enough, will learn it. But it is deplorably easy to be shoved off on a side-track. If you do want to hit the big magazines and make a lot of money and grow famous, I suggest, mildly, that you try to do it. But don't kid yourself. If you want another kind of success—neglected genius, rare but misunderstood soul, writer of trenchant moral essays, great im-

moralist—go ahead and get it. It's simple enough. But don't expect to be those things *and* hit the big mag— You know the rest of that line.

Privately, I suspect that one sort of success is about as much satisfaction as another. My complaint is that for me any success appears damned near impossible. Because never yet have I gotten exactly the effect I wanted in a story, or the feel of reality that I attempted, and never yet have I succeeded in doing quite as good a job as I set out to do. So at times I envy those people who are so successful, even if they can't sell their stuff. One of these days I'm going to try it myself and become at last a success. But I'll have to make some money first. I can't afford to be successful yet.

SAVING THE SCRAPS

By LUCILE MORRIS

MOST writers are well informed on the advantages of keeping scrapbooks and notebooks.

Very few, at the start, however, realize the importance of preserving complete information about the source of clippings and notes.

For years I have kept scrapbooks, stacks of them. I have one to five scrapbooks on every subject in which I am interested—and some with which I have no immediate concern. Chiefly, my interest has been in collecting lore of my native Ozark hills. That included particularly historical information concerning the Bald Knobbers, a secret band of night riders about whom I have written a book. ("Bald Knobbers," scheduled for early publication by The Caxton Printers.)

My clippings and notes on the Bald Knobbers extend over a period of twenty years. I completed the book a year ago. When I finally got down to writing my manuscript I was well pleased with myself because of the extent of my research. I had interviewed old timers by the dozen. I had read hundreds of newspapers. My scrapbooks and notebooks were bulging with evidence of my industry.

The awakening came when my publishers asked for specific references on passages I had quoted. I had mentioned the sources, but vaguely. They wanted page and volume numbers, dates and publishers. I had spent about three months going through newspapers published in the '80's and had copied copious notes from them. My notes indicated the date and name of the newspaper from which they came, but I had to go back over the original sources to list the volume numbers, exact names of the newspapers, and the publishers. It would have taken only a few minutes extra if I had done the work as I went along. As it was, I spent more than two weeks rechecking the material. It became necessary to give the date of one of my interviews. I had to estimate it, because I had not even kept a record of it in my diary, although I attempt to scribble each day's activities.

After I had assembled the additional facts for the notes and bibliography of my book, I began some critical inspection of material I had been hoarding on other subjects. I found my notes and clippings woefully inadequate. I had clipped grand items and carefully pasted them in my scrapbooks, without making any note of dates or places of publication. Fortunately, in most cases I could determine the names of the newspapers from which the articles were taken. I had note books full of interviews with old timers, many of whom had since died, and in only a few instances could I give the exact date.

All this has changed my procedure in notebook and scrapbook keeping. When I clip an item now it is properly labelled so that I can go back to the original publication and check it without delay. If I make a note of any fact I also put down the date, place, and any other relevant material about its source. Some publishers require more details in bibliographies than others. It takes very little extra trouble to have every pertinent fact listed for use if it is needed.

The method I use is simple. I use large paper-bound ten-cent scrapbooks. When I paste in a clipping I write above it the name of the newspaper and the date. Sometimes I give the volume number and the name of the publisher. If it is a newspaper to the files of which I have easy access I do not bother with the additional data. If I ever need that I can find it easily enough from the notes already made. I use a different scrapbook for each subject. My collection includes such titles as "Old Mills," "White River," "Civil War," "Indians," "Pioneer Cookery," "Caves," "Ballads," "Dialect," and "Boone Family."

For my notebooks I get ten-cent loose-leaf binders and five-cent fillers. Some of my notes are typed, some written in longhand. The main thing is that they are complete, with full information marked as to sources of interviews and the like. Also the material on each subject is together. If I decide to use it, then I sort it, type what needs special attention, and get it into organized reference shape. In my notebooks I also list titles, authors, and publishers of books which might be worth-while reading on the topics I am considering.

It is tedious and continuous work, this keeping of notebooks and scrapbooks. Almost every writer, however, keeps them in one form or another. It is almost as easy to preserve one's material in shape to be really helpful as it is to collect it in more haphazard form.

THE AUTHOR & JOURNALIST'S ANNUAL

Handy Market List of Syndicates

MAY, 1937

Information presented below has been obtained by querying the various syndicates in detail as to their requirements. Many syndicates are supplied by staff writers or other regular sources; these ordinarily cannot be considered as markets. Other syndicates will consider submitted free-lance material. The preference is for features in series; however, spot news, photos, feature articles, short-stories, and serials may be sold individually to syndicates open to such material. The method of remuneration is indicated as far as available. Some material is purchased outright; more often the arrangement is on a basis of royalty or percentage. Many syndicates are dilatory and unreliable in handling submissions. Contributors are advised to send query or preliminary letter describing material to be offered, before submitting manuscripts or art. Be sure to enclose return postage or (preferably) stamped envelopes.

Acme News Pictures, Inc., 220 E. 42nd St., New York. (Affiliated with Scripps-Howard Newspapers.) Considers news pictures. \$3 each, acceptance.

Adams (George Matthew) Service, 444 Madison Ave., New York. Syndicates all types of daily and continuing features; cartoons, comic strips; buys first and all rights to 30-chapter serials. Miss Jessie Sleight. Outright purchase or 50-50 royalties.

Alpha and Omega Literary Features, 1035 Brushton Ave., Pittsburgh, Pa. Articles, single or in series, on science, cinema, crime, aviation, social problems, subjects of popular interest, national or international importance; photos and illustrations; columns, interviews, biographies; cartoons, sketches; short-stories, short shorts. Royalties or outright purchase. Louis A. Marlett.

American Features, 1925 E. 17th St., Brooklyn, N. Y. Considers short-stories up to 2000; feature articles, columns. 1c Up. Acc. Leo Guild.

American News Features, Inc., 420 Lexington Ave., New York. Comic strips, jokes, sport material, feature articles, first rights to short-stories, second rights to serials. Percentage basis.

Associated Editors, 1420 New York Ave., N.W., Washington, D. C. Boys' and girls' page; articles up to 1000 words or short series up to 400 words each on subjects of interest to young people; novel puzzles, tricks, magic, how-to-do, how-to-make, etc. W. Boyce Morgan. $\frac{3}{4}$ to 1 cent a word, month preceding publication.

Associated Features Syndicate, Woolworth Bldg., New York. Considers comic strips, cartoons, feature articles. Royalties. Robert W. Farrell.

Associated Newspapers, 247 W. 43d St., New York. (Affiliated with North Am. Newspaper Alliance, Bell Syndicate, and Consolidated News Features.) Not in market for free-lance material.

Associated Press Feature Service, 383 Madison Ave., New York. Staff and regular sources. Considers only free-lance novels of romance, adventure, mystery, American backgrounds, clean, fast-moving action, 50,000 words up. Newspaper rights purchased outright, payment on acceptance. William T. McCleery, executive editor.

Associated Publishers, Inc., Republic Bldg., Louisville, Ky.

Authenticated News Service, P. O. Box 326, Hollywood, Calif. Material on Hollywood stars, theatres, from regular sources only. Vance Chandler.

Bartlett Service, 637 Pine St., Boulder, Colo. Business features and news, all retail and service trades. Has good openings for exclusive correspondents in several large cities west of Mississippi. Applicant requested to submit samples of work. Percentage basis. M. A. Bartlett, Mng. Ed.

Bell Syndicate, Inc., 247 W. 43d St., New York. (Affiliated with Consolidated News Features, Associated Newspapers, North Am. Newspaper Alliance.) Chiefly regular sources. Considers second serial rights to short-stories, 5000 words. Royalties, 50%. Kathleen Caesar, editor.

Better Features, Box 161, Middletown, Ohio. Educational and inspirational material from regular sources. Not in the market.

Blue Ribbon Features Syndicate, 246 Fifth Ave., New York. Considers short articles on political economy, health, psychology, success talks, etc.; columns; may be interested in cartoons later on. Submit samples. 50-50 split over expenses. Hudson De Priest.

Bond-Barclay Syndicate, 3160 Kensington Ave., Philadelphia. Not in the market.

Bryl Syndicate, 5026 S. Throop St., Chicago. Glad to consider free-lance material. Serials, short-stories, feature articles, cartoons, poems, columns, comic strips. Varying arrangements.

Burba Service, Box 1046, Dayton, Ohio. Editorial paragraphs, women's features. Buys in the open market. Flat rates paid on acceptance.

Casey (Elizabeth) Cooking & Home Making Schools, 2096 Grand Ave., St. Paul, Minn. Columns on recipes, household hints, etc., entirely staff prepared.

Central Feature News Service, Times Bldg., New York. Buys exclusive news and human-interest, scientific pictures and illustrated features; inventions, discoveries, oddities. Outright purchase, 30 days.

Central Press Association, 1435 E. 12th St., Cleveland, O. Spot news pictures; feature pictures; brief news feature stories with art; first rights to serials. Outright purchase.

Central Press Canadian, 80 King St., Toronto, Ont., Canada. Considers news features, pictures and copy; sport pix and copy; 500-1500 words. Prefers Canadian interest. Columns. \$5 per column, \$1.50 per photo, Acc. R. B. Collett.

Chicago Journal of Commerce, 12 E. Grand Ave., Chicago. Financial and economic charts principally from regular sources. W. L. Ayers.

Chicago Tribune-New York News Syndicate, 220 E. 42nd St., New York. General features. Buys first rights to serials, short-stories (Blue Ribbon Fiction); feature articles, news features, scientific material, columns, cartoons, comic strips. Outright purchase, payment on acceptance.

Collyer's News Bureau, 300 W. Adams St., Chicago. Considers sports features, photos. \$5 a column, Pub. Bert E. Collyer.

Consolidated Information Service, 564 Audobon Ave., New York. Buys only from staff writers.

Consolidated News Features, Inc., 280 Broadway, New York. (Affiliated with North American Newspaper Alliance, Associated Newspapers, Bell Syndicate.) Feature articles, 6 or more in series, news features, columns, crossword puzzles, cartoons, comic strips. No news pictures or fiction. Horace Epes.

Continental Feature Syndicate, P. O. Box 326, Hollywood, Calif. Astrology and kindred subjects, chiefly from regular sources. Query first. Royalties, 50%. Easton West.

Courier-Journal Syndicate, The Times Bldg., Louisville, Ky. Will consider first rights to serials and short-stories, outstanding feature articles, cartoons, news features, columns, comic strips, new types of features. Usually percentage basis. Carlile Crutcher. (MSS. also considered for Carlile Crutcher Synd.)

C-P Syndicate, 17 Greenwood St., Houston, Tex. Daily and weekly features, cartoons, comic strips, food articles, mostly staff created. Some purchased on percentage basis.

Crutcher (Carlile) Syndicate, 300 W. Liberty St., Louisville, Ky. Considers first rights to serials and short-stories, outstanding feature articles, cartoons, news features, columns, comic strips, new types of features. Usually percentage basis. (MSS. also considered for Courier-Journal Synd.)

De-Both Home Makers' Schools, Graybar Bldg., New York. Articles on foods, appliances, etc., staff-written.

Dench Business Features, Ho-Ho-Kus, N. J. Material on general subjects, staff-written. Considers only professional photos of striking window and interior displays. Royalties, 50% of gross receipts. Ernest A. Dench.

Devil Dog Syndicate, 33 Delmonico Pl., Brooklyn, N. Y. Uses both staff and free-lance material. Sports, news, short-stories, serials, first and second rights, all lengths. Outright purchase, flat rates.

Distinctive Newspaper Features, P. O. Box 708, Cincinnati, O. Timely and children's features, largely staff-written. Considers serials, 1st and 2nd rights, 60,000-75,000. 40% royalties. W. J. Tobey.

Dominion News Bureau, Ltd., P. O. Box 756, Montreal, Canada. Represents U. S. syndicates in Canada. Handles limited amount of material from Canada free-lance.

Dorr News Service, 331 W. 14th St., New York. Material obtained chiefly from regular sources. Uses feature articles, news features, news pictures, art subjects. Royalties on articles, 50%. Charles H. Dorr, editor.

Doubleday-Doran Syndicate, Garden City, N. Y. Important memoirs or biographies, first and second rights to serials, short-stories. Payment on acceptance.

Dudgeon Feature Service, 1236 Macabees Bldg., Detroit. Not in market at present.

Eagle Syndicate, Brooklyn Daily Eagle, Brooklyn, N. Y. Interested in securing feature articles pertaining to the news or otherwise generally interesting. Articles should be 2½ pages long, triple-spaced, 6 articles to a set, for publication 6 days a week; each set dealing with one general subject. Payment, flat rate of \$18 per set of 6, plus royalties above expenses—usually amounts to 50 percentage of total sales. Jack Miller.

Editor's Copy, Orangeburg, S. C.

Editors Press Service, Inc., 220 E. 42nd St., New York. Considers serials, feature articles, cartoons, crossword puzzles, news pictures, comic strips, news photos, scientific material. Foreign language features.

Educational News Service, 535 5th Ave., New York.

Elliott Service Co., Inc., 219 E. 44th St., New York. News photo displays. Considers news pictures, scientific subjects; photos of auto accidents, fires, industrial and manufacturing plants, safety work, mining. Buys outright for own use—does not syndicate for resale. Material need not be exclusive. A. L. Lubatty.

Ellis Service, Swarthmore, Pa. Syndicates only the Ellis Sunday School lesson; not in market for material.

Elyton Syndicate, 60 E. 42nd St., New York. Considers legal and semi-legal popularized material. 60-40 percentage.

Escobar Feature Syndicate, 719 N. Edgemont, Los Angeles. English and Spanish educational and scientific features.

Esquire Features, Inc., 919 N. Michigan Ave., Chicago. General syndicate. Howard Denby.

European Picture Service, 353 Fifth Ave., New York. (Paul Thompson Photos.) In market for photos of all kinds, particularly unusual. High-class European photos; European and Far East news pictures. 50-50 royalties or outright purchase. Max Haas.

Fact Feature Syndicate, 649 Macon St., Brooklyn, N. Y. Fact feature articles, 1500 to 2500 words; also first and second rights to serials, 60,000 to 90,000 words; news pictures, 1000-word captions. Query. Outright purchase, payment on publication, or 50% royalties.

Fashion Syndicate Bureau, Inc., 500 5th Ave., New York. Fashion material, staff-written.

Feature News Service, 229 W. 43d St., New York. (Affiliated with N. Y. Times.) Uses no outside material. John Van Bibber.

Feature Sales Syndicate, 540 N. Michigan Ave., Chicago. Considers feature articles, cartoons, columns, comic strips; first and second rights to short-stories, short-shorts preferred; especially interested in radio advertising ideas. Royalties. S. I. Neiman, general Mgr.

Federated Press, 30 Irving Place, New York. Labor news, features and pictures exclusively; no payment.

Fine Arts Syndicate, P. O. Box 852, Chicago. Considers circulation features. "One good circulation feature will make you rich." 4c a word up, Acc. Philip James, editor.

Galloway (Ewing), 420 Lexington Ave., New York. Buys prints or negatives of all kinds of marketable photos except spot news. Timely stuff not wanted. Outright purchase, payment on acceptance.

General Features Syndicate, Inc., 103 Park Ave., New York. Comics; considers jokes, crossword puzzles, news features, work of comic artists. Percentage basis. Oregon Peter Van Thein.

Globe Features Syndicate, 688 Market St., San Francisco.

Globe Photos, 33 W. 42nd St., New York. Interested in good photos, preferably in series form—6 or more—science, human-interest, oddities, invention, etc.; considers single photos. Exclusive news photos only. Advertising stock photos, industrials, excavation, scenes, etc. 40% royalty on gross sales, 15th of each month. Mildred Mann.

Gross (Ray) Feature Syndicate, 35 Maiden Lane, New York. "It Can Be Done" feature. Might consider ideas.

Handy Filler Service, 1810 Russ Bldg., San Francisco. News and semi-news, all staff-written.

Haskin Service, 316 Eye St., N. E., Washington, D. C. All material staff-written.

Heint Radio News Service, 2400 California St., Washington, D. C. Radio news having to do with legislation, staff-prepared.

Hollywood Newspaper Syndicate, 4705 Melrose Ave., Hollywood, Calif. Newspaper feature articles, columns, second rights to serials with motion-picture possibilities, 50,000 words up. 50-50 percentage. William J. Burton, Jr., Mng. Ed.

Hollywood Press Syndicate, 6605 Hollywood Blvd., Hollywood, Calif. Supplies newspapers, magazines, and syndicates in all parts of world except United States and Canada. Can use fact adventure, illustrated interviews with prominent persons, news and feature photographs. 50-50 percentage. Jos. B. Polonsky, Mgr.

Holmes Feature Service, 135 Garrison Ave., Jersey City, N. J. Mostly regular sources; buys some from free-lances. Scientific features, general feature articles, news features, news photos. Outright purchase or 50% royalties.

Homemakers Institute of Domestic Science, 2631 Woodward Ave., Detroit, Mich. Considers anything pertaining to food, appliances, etc. Advise type you have before submitting. Outright purchase, Acc. Ann Goodyear.

Hopkins Syndicate, Inc., 520 N. Michigan Ave., Chicago. Psychology and law material staff-written. Considers gag-lines for cartoon illustration at \$2 each, Acc. Edward Hopkins, Jr.

Hoosterman Syndicate, Inc., Springfield, Ohio.

Hurst (Albert Crawford) Features, 3945 Connecticut Ave., N.W., Washington, D. C. Staff-written features; may consider other sources later.

Independent Syndicate, Inc., 1727 K St., N. W., Washington, D. C.

Index Number Institute, Inc., 460 Prospect St., New Haven, Conn. Statistical reports, etc., all staff-written.

Intercity News Service, Pulitzer Bldg., New York. Spot news and special features, news pictures; rarely uses outside copy. E. W. Nassauer.

International Labor News Service, 609 Carpenters Bldg., Washington, D. C. Labor news, feature articles, photos, cartoons, principally obtained from regular sources. 3/4c word, Pub.

International Press Bureau, 100 W. Monroe St., Chicago. Syndicates short and serial fiction obtained from regular sources. Not in market. William Gerard Chapman.

International Religious News Service, 1831 Sheldon Rd., E. Cleveland, Ohio. Religious articles, art, and features. Not in the market.

International Syndicate, 1617 Guilford Ave., Baltimore, Md. General features, staff-written.

Jewish Telegraphic Agency, 347 Madison Ave., New York. Staff columnists; buys occasional feature articles of Jewish interest. \$5 to \$10 per article. 1000-1200 words. H. Wisengrad.

Jordan Syndicate, Albee Bldg., Washington, D. C. Feature photos only, for magazines and roto sections. Considers free-lance work. No spot news photos. Royalties. 50-50 basis.

Judy (Will) Press Syndicate, 3323 Michigan Blvd., Chicago. Dog features. No market for submitted material.

Junior Feature Syndicate, 505 5th Ave., New York. Children's features obtained from regular sources. Not in market.

Keystone Feature Service, 310 Commonwealth Bldg., Philadelphia.

King Editors Features, 14 Prospect Place, East Orange, N.J. Considers articles of interest to retailers general (not of that type alone), in series (2 to 12), 800 to 1500 words each. Royalties.

King Features Syndicate, Inc., 235 E. 45th St., New York. Considers first or second rights to serials; feature articles, news features, scientific and specialized material, work of columnists, comic art, crossword puzzles. Payment by arrangement.

Lafave (Arthur J.) Newspaper Syndicate, 2042 E. 4th St., Cleveland, O. Syndicates humor, cartoons, comic strips, first rights to love serials obtained from regular sources. Write before submitting material.

Ledger Syndicate, Independence Squ., Philadelphia. General syndicate; buys some material from free-lances. Considers first rights to serials, romantic short-stories, feature articles 2500; comic strips. 50% royalties.

Low Feature Syndicate, Minden, La. Features with southern slant, principally staff-prepared; good news and feature photos; no fiction, poetry, jokes, or comic art. 50-50 basis. W. M. Lowe, Jr.

Lukens & Pattison, P. O. Box 731, New Haven, Conn. Considers feature stories combining timeliness with educational value; short short-stories; news features; news photos; popular scientific material; good photos, all kinds, negatives not larger than 4x5. Especially interested in advanced amateur photographers; send full details of equipment, etc. Query before sending any material. Prose, 3/4 to 3c, within 60 days; photos by arrangement. Miss Barbara Pattison; Donley Lukens, Picture Ed.

Matz Feature Syndicate, 523 Weiser St., Reading, Pa. Considers scientific subjects, screen, aviation articles, news pictures, comic strips. Prefers 6 to 12 articles in serial form. Usual rates, Pub. Ralph S. Matz. (Slow returns.)

Maywood Syndicate, Sidney Center, N. Y. Inspirational paragraphs, editorials, world news, home-town talks, etc., obtained from regular sources.

McClure Newspaper Syndicate, 75 West St., New York. General features; buys first rights to love, mystery, Western serials 50,000 words, short-shorts 1000 words, 3000-4000 word short-stories; cartoons. Short-shorts \$5, short-stories \$25, publication. Mrs. R. H. Waldo.

McCoy Health Service, McCoy Bldg., Los Angeles, Syndicates only health articles by Dr. Frank McCoy.

McNaught Syndicate, Inc., 45 E. Putnam Ave., Greenwich, Conn. All material obtained from regular sources. Not in market.

Meissner (John N.) 1137 Statler Bldg., Boston. Considers 1st and 2nd serial rights to popular novels, human-interest feature articles up to 1000; news features, columns, comic art. 50-50 contract basis.

Metropolitan Newspaper Feature Service, Inc., Suite 1110, 220 E. 42nd St., New York. (Same as United Feature Syndicate, Inc.)

National Aero Reserve, Box 105, Cos Cob, Conn. Aviation column, considers 600 to 1200-word articles, preferably illustrated, on aviation subjects. 3/4c, Acc. D. B. Thomson.

National Feature Service, 4035 New Hampshire Ave., Washington, D. C. Regular and free-lance sources. Feature articles, columns, comic strips. Royalties.

National Newspaper Service, Inc., 1619 Broadway, New York. Considers first and second rights to serials, first rights to short-stories and feature articles. Percentage basis.

National News Service, Inc., 6719 N. Broad St., Philadelphia. Colored comics. Not in the market.

National Service Syndicate, Suite 919, Shoreham Bldg., Washington, D. C.

N.C.J.C. News Service, 289 Fourth Ave., New York. Issued by National Conference of Jews and Christians. Significant, timely religious news stories; religious features; religious spot news; short-stories presenting Christian-Jewish relationships. 3/4 to 1c, Pub. Openings for correspondents.

NEA Service, Inc., 1200 W. 3rd St., Cleveland, Ohio. General syndicate. "We are not in the market for any material."

Newspaper Boys of America, Inc., 714 Merchants Bank Bldg., Indianapolis, Ind. Considers circulation promotion feature articles. Payment on publication.

Newspaper Features, Inc., 227 Hurt Bldg., Atlanta, Ga. Chiefly staff-written. General material pertaining to advancement of southern states industry, finance, etc.; no fiction. Flat rates on publication. J. C. Wilson.

Newspaper Information Service, Inc., 1013 13th St., N. W., Washington, D. C. Not in market.

News Service Bureau, P. O. Box 497, Dayton, Ohio. Buys illustrated timely features and articles, first and second rights to short-stories, 2000-2500. Affiliated with Trans American News Service. 3/4 to 2 3/4c per word, Acc. Freda Davidson.

New York Herald-Tribune News Service, 230 W. 41st St., New York. Syndicates Herald Tribune features, comics, general material.

New York Post Syndicate, 75 West St., New York.

Nichols (Nick), Times Bldg., Chicago. Humorous articles, cartoons, comic strips. Percentage basis.

North Jersey News Bureau, 230 Washington St., Orange, N. J. Northern New Jersey spot news, news features, mostly from regular sources; occasional assignments. 50-50 basis.

Nu-Way Features, 201 N. Wells St., Chicago. Pastime features, puzzles, first rights to short short-stories, 400 to 600 words; serials, 8000 to 10,000 words. Payment on publication, varying rates.

Oakley (P. B.), Geneva, N. Y. Considers news photos. Payment on publication.

Oil Features Syndicate, 415 Brown Bldg., Wichita, Kans., and 201 N. Wells St., Chicago. News features, cartoons, popular material, "oil oddities," columns, news photos, on the oil industry. Outright purchase, payment one month after acceptance. Joseph A. Kornfeld, Mng. Ed.

Pan-Hellenic American Foreign Press Syndicate, 1228 Park Row Bldg., New York.

Parade of Youth News Service, 1727 K St., N. W. Tips or leads on news stories concerning accomplishments of boys and girls 8 to 18; articles, staff-prepared but correspondent paid 1/2 cent word, allowance for photos. Buys 2 or 3-part serials, occasionally up to 6, 2300-word installments, boy or girl characters, paying \$10 per installment on publication; short-stories up to 1200, real punch in last paragraph, \$10 each. J. Lacey Reynolds, Mng. Ed.

Paragon Features Syndicate, 7428 W. 61st St., Argo, Ill. (Affiliated with Polish Features Syndicate.) Seeking new talent; solicits material. Original short-stories, serials; feature articles, 1000 words; gag cartoons; humorous poems, scientific articles, columns, pantomime comic strips. 50% of net profit. Julian S. Krupa, Mng. Ed.

Park Row News Service, 280 Broadway, New York. News and features, staff-written. Theodore Kaufman.

Paul's Photos, 537 S. Dearborn St., Chicago. Unusual or artistic photos, world views. Pays on acceptance.

Penn Feature Syndicate, 2417 N. 15th St., Philadelphia. News and technical notes, staff-prepared.

Pictorial Feature Service, 1134 E. 49th St., New York. Illustrated series of features—scientific, exploration, oddities. Outright purchase, varying rates, Pub. or 40% gross royalties.

Pictorial Press, 1658 Broadway, New York. Exclusive feature articles with photos, news features and photos. 50% royalties. T. E. McGrath, Mng. Director.

Polish Features Syndicate, 7428 W. 61st St., Argo, Ill. (Affiliated with Paragon Features Syndicate.) Polish-language original comic strips, feature articles, cartoons, short-stories, serials, humor and human interest, 1000 words. 50% of net profit. Julian S. Krupa, Mng. Ed.

Progressive Features, 905 N. 5th St., Springfield, Ill. Buys no outside material.

Public Affairs Syndicate, Times Bldg., New York.

Publishers Financial Bureau, Babson Park, Mass. Financial and economic studies staff prepared. Not in market.

Publishers Syndicate, 30 N. La Salle St., Chicago. Considers first rights to short short-stories 800 to 900 words; cartoons, columns, comic strips. Royalties or percentage. Harold H. Anderson.

Rapid Grip and Batten, Ltd., 181 Richmond St., W., Toronto, Canada.

Recipe Service Co., 3160 Kensington Ave., Philadelphia. Food publicity syndicate. Recipes, food stories, from regular sources. No outside material.

Register & Tribune Syndicate, Des Moines, Ia. General features; first rights to serials, installments of 1200 words each; comic strips, cartoons; photos. Royalties. C. E. Lounsbury.

Reld Syndicate (Albert T.), 103 Park Ave., New York. Cartoon ideas, news, editorial and news pictures; occasionally second rights to serials. Rates not stated.

Religious Copy Service, 2715 Overbrook Terrace, Ardmore, Pa. Go-to-Church advertisements, staff-written. Not in the market.

Russell Service, 254 Fern St., Hartford, Conn. Articles and columns on automobiles and motoring. All staff-prepared.

Science Service, Inc., 2101 Constitution Ave., N. W., Washington, D. C. Science feature articles, news photos. Considers some free-lance material. Payment on acceptance. Watson Davis.

Seeben Features Syndicate, 247 Park Ave., New York.

Seven Arts Feature Syndicate, 220 E. 42d St., New York. Material of Jewish interest, staff-written.

Short Features Syndicate, 1438 Carlisle Ave., Racine, Wis. Columns, cartoons, short material for daily use. Considers exceptional outside material. Percentage basis—50%. Ralph Schoenleben.

Six Star Service, 475 5th Ave., New York. Economic features from regular sources. Not in market. H. W. Schmid.

Skuddabud Creations, Inc., 489 Fifth Ave., New York. Feature articles, poems, news features, columns, news photos, cartoons, comic strips, scientific, and general material. No fiction. Considers free-lance work. Query first. Royalties or outright purchase. A. B. Culverwell.

Southern (William), Jr., 639 S. Park Ave., Independence, Mo. Syndicates material by Mr. Southern only.

Southern Newspaper Features, 1009 Mercantile Bldg., Dallas, Tex. Food articles staff-written.

Soviet Foto Agency, 723 7th Ave., New York. Photos. Not in market.

Standard Editorial Service, Chandler Bldg., Washington, D. C.

Standard Press Assn., 755 Boylston St., Boston. Feature articles, news features, fillers, columns.

Star Newspaper Service, 80 King St., W. Toronto, Ont., Canada. Illustrated feature stories, general features, cartoons, short fiction. E. M. Gundy.

Swift (Stephen) & Associates, Times Bldg., New York. Illustrated news features; scientific and candid camera series; micrographs. Payment by agreement. Varying rates.

Tewson (W. Orton), Syndicate, 420 Riverside Drive, New York. All material staff-written.

Thomasson Feature Service, Minneapolis, Minn. Columns, paragraphs, verse, stamp lore. 15 per cent royalty or outright purchase. V. I. Thomasson.

Thompson (William) Literary and Photo Service, Box 166, Mt. Vernon, N. Y.

Thompson Service, 818 Oak St., Cincinnati, O. Newspaper features, cartoons, comic strips, scientific material. 50-50 royalties.

Triangle Newspaper Service, 219 E. 48th St., New York. Material obtained from regular sources only.

Trumbull (Faith), 1095 Main St., Bridgeport, Conn. Society news, photos, staff-prepared.

Ullman Feature Service, Chandler Bldg., Washington, D. C.

Ultramres News Service, 799 Broadway, New York. (Formerly All American Press Service) Buys love, adventure, mystery serials, installments of 1200-1800 words. Feature articles, news features, for translation for Spanish and Portuguese language papers. Comic strips and cartoons without wording in drawing. Percentage or outright purchase.

Underwood & Underwood News Photos, 420 Lexington Ave., New York. Considers feature articles, news features, news pictures, scientific and specialized material. Payment by 35% royalties.

United Feature Syndicate, Inc., Suite 1110, 220 E. 42nd St., New York. (Affiliated with United Press.) 95% obtained from regular sources. Considers first rights to serials of love and adventure, 36 installments, 40,000 words; short short-stories, 1000 words; crossword puzzles, 17 to 19 squares; cartoons, comic strips, columns; Sunday comic pages. Outright purchase (Short shorts \$10 each; serials \$150); or royalties.

Universal Press Syndicate, Box 1240, Sarasota, Fla. Considers feature articles, cartoons, news pictures, comic strips. 20 to 40% royalty.

Universal Service, Inc., 235 E. 45th St., New York. Sport news features only. Payment on publication, varying rates.

Universal Trade Press Syndicate, 724 Fifth Ave., New York. Uses staff correspondents. Considers merchandising features suitable for trade papers, up to 1500 words, news features and pictures with business angle, material for technical and engineering papers. Percentage basis, usually amounting to 1/4 to 1 cent per word. M. S. Blumenthal.

Walsh (Christy) Syndicate, 235 E. 45th St., New York. Sport features, staff-prepared, but open to suggestions or ideas.

Washington Radio News Service, 621 Albee Bldg., Washington, D. C. Radio features, all staff written.

Watkins Syndicate, Inc., 705 Lewis Tower, Philadelphia. Material by noted authors and artists.

Western Newspaper Union, 210 S. Desplaines St., Chicago. Regular sources. Not in the market.

Woman's Page Copy, Plymouth, Ind. Home and mother features written by Florence A. Boys. No outside copy.

World Color Printing Co., 420 De Soto Ave., St. Louis. Syndicates and prints colored comics obtained from regular sources.

World Feature Service, Suite 1110, 220 E. 42nd St., New York. (Same as United Feature Syndicate, Inc.)

World Wide News Service, 56 Bellevue St., Newton, Mass. All material secured from regular sources. Not in the market.

Zak Zook Syndicate, Liverpool, Pa.

NEWS SERVICES—PRESS ASSOCIATIONS

Associated Press, 383 Madison Ave., New York.

British United Press, 30 Bouverie St., London, Eng.

Central Press Assn., 1435 E. 12th St., Cleveland, O.

Intercity News Service, 63 Park Row, New York.

NEA Service, Inc., 1200 W. 3d St., Cleveland, O.

New York Herald Tribune News Service, 230 W. 41st St., New York.

North American Newspaper Alliance, 247 W. 43d St., New York.

United Press, 220 E. 42nd St., New York.

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From this poetic play;

But you will have an upward bent,

To write some verse each day.

THE AUTHOR & JOURNALIST'S LITERARY MARKET TIPS

GATHERED MONTHLY FROM AUTHORITATIVE SOURCES

The Winford Publications, formerly at 165 Franklin St., have moved to larger headquarters at 60 Hudson St., New York. Cliff Campbell, editorial director, writes: "Not only have we moved to larger quarters, but we are enlarging our office force and our editorial department, and are contemplating a new group of magazines along with our old ones. We are also raising our rates from 1/2 cent per word maximum to 1/2 cent minimum and 1 1/2 cent maximum. The increased prices will be paid both for the value of the author's name and the quality of stories. We are discontinuing the use of reprint material entirely. In the future, our books will use only new material. Our market will now be for the following types of stories:

Double Action Western: novels between 40,000 and 60,000 words; short-stories and novelettes between 2000 and 20,000 words.

Real Western, Western Action Novels, Smashing Western, and Blue Ribbon Western: novels between 20,000 and 40,000 words; shorts and novelettes from 2000 to 15,000 words.

Ten Story Sports: short-stories from 2000 to 15,000 words.

Complete Northwest Novel and Real Northwest Adventures: novels between 30,000 and 60,000 words; shorts and novelettes from 2000 to 15,000 words.

"Our new books, the titles of which will be released later, will include a Western short-story book, a 'confession' book, and a Western romance book. The requirements for the Western short-story book are stories between 10,000 and 20,000 words; for the confession book, between 2000 and 20,000, and for the Western romance, novels between 20,000 and 30,000 words and shorts and novelettes from 2000 to 15,000 words.

"In writing for our group, it would be wise to bear in mind that we want strong action stories, with very powerful emotional appeal. We like intelligent motivation for action, together with well-worked suspense, so that when the action scenes do arrive they pack a wallop. Try to write realistic stories, with plots that might actually occur. Introduce living characters, people who are a little different. Forget about Jack Dalton of the U. S. Marines, Simon Legree, and Gentle Alice—give us real people, and write so that in the finish our readers, who are looking for vicarious experiences, can get them. When the hero kisses the girl, we want our woman readers to swoon. Remember the motivation and the emotional appeal, especially in the romantic Western and confession book. And—a word to the wise—we like economic motivations.

"For authors unacquainted with the Winford group, here is a bit of our past history: A little more than three years ago, Louis H. Silberkleit sold his interest in Newsstand Publications, Inc., and with approximately the equivalent of a shoestring and a hank of hair, started publishing *Double Action Western*, in a hole in the wall. Through the splendid cooperation of many authors, he gradually built up a line of magazines, and a group of corporations that now make up the Double Action group. It required a great deal of faith on the part of writers, because they were all given the same old song, 'You play ball with us now and one of these days we'll raise your rates.' O. K.—now all you boys who have listened to that time and

again and waited for it, never seeing the rates rise, here it is. We prove that a game of ball can be played by two sides. The Winford group is going to town, and all those boys who worked with us are going along with us.

"The Winford group consists now of the following companies: Winford Publications; Northwest Publications, Inc.; Chesterfield Publications, Inc.; Blue Ribbon Magazines, Inc. Our magazines are those previously mentioned, plus *Double Action Gang* and *Adventure Novels*, and the three more whose titles are to be announced next month. We want lots of material. We will report within two weeks and we'll pay on acceptance. We expect to receive plenty of material, from authors who are well known and those who are just breaking into the game."

▼ ▼ ▼

Sunset Magazine, 576 Sacramento St., San Francisco, issued by the Lane Publishing Co., is now under the editorship of William I. Nichols, who succeeds Lou Richardson and Genevieve A. Callahan. The magazine does not publish fiction or essays or articles on general subjects. Under its present policy, it is primarily a home magazine for the West and is interested in "up-to-the-minute information on gardens, foods, building and modernization, travel and outdoors. It is always interested in news items and photographs about 'What's new in western living,' and in news items and photographs about western personalities connected with these fields. Always interested, too, in photographs, diagrams, and descriptions showing 'how-to-make' or 'how-to-do' things in western homes and gardens and in the western outdoors." Good rates are paid, on publication.

Cue Magazine, 6 E. 39th St., New York, is edited by Jesse Zuster, who writes: "We are interested in short-stories of 1200 to 1800 words, and articles of 1500 to 1800, concerned mainly with smart metropolitan activities or personalities or entertainment, for which \$15 to \$20 per article is paid, on acceptance. We want experienced, professional 'good' writing only. Only occasional verse is used—must be very good. We buy all magazine rights but assign second rights after publication, on request."

Modern Mechanix, 1501 Broadway, New York, "is in the market for mechanical, scientific, and how-to-build articles and pays very good rates promptly on acceptance," writes Robert Hertzberg, editor. "We want particularly how-to-build material of interest to the home owner, radio and electrical experimenter, photography fan, etc. Photographs are highly important and bring a minimum of \$3 apiece. Prints should be on glossy paper, not smaller than 5x7 inches. Feature articles running between 1500 and 2000 words also are desirable. The rate of payment will depend on the number and excellence of the accompanying illustrations. Average prices run between \$50 and \$75, and even larger checks have gone out to free-lance contributors."

Ace G-Man Magazine, *Horror Stories*, and *Terror Tales*, of the Popular Publications group, 205 E. 42nd St., New York, are now edited by Loring Dowst, who succeeds Henry T. Sperry. Mr. Sperry continues as editor of *Detective Tales* and *Dime Mystery*. Rogers Terrill is general editorial director.

Turf and Tanbark, 103 Park Ave., New York, Glenn Allan, editor, writes: "Our recent announcement, so kindly published by yourself, of our plan to add a fiction feature to our semi-monthly issues, has brought so great a response that we must ask you to let us clarify our needs. *Turf and Tanbark* is devoted to the *amateur* phases of horsemanship, with particular emphasis on horse shows, polo, steeplechasing, fox hunting, and the like. We do not use poetry but pay up to \$5 for exceptional and appropriate photographs. Copy of the magazine will be sent to interested persons for 3 cents postage. We have bought several short-stories and need no more race-track pieces, although we can always use a brisk 3000 to 4000-word story with emotional interest against a background of polo, horse shows, etc. Our rates are, we realize, low—from 1/2 cent up—but if this venture proves successful we shall share the bounty with our writers. And we appeal to you in despair to stop this flood of dirty, illegible, unsuitable manuscripts, minus envelopes, stamps, or, in many cases, return addresses. Yesterday's outgoing batch cost Petty Cash just \$4.84 and definitely marks the end of our suckeredom."

(EDITOR'S NOTE: We do not ordinarily publish the appeals from editors asking contributors to prepay their manuscripts fully and enclose stamped, addressed return envelopes. Our assumption has been that writers who knew anything at all know that manuscripts should be accompanied by return postage—preferably by stamped return envelopes. But if one day's returns of unprofessionally submitted material cost a single magazine nearly \$5, it begins to look as if a tremendous number of contributors are careless in this respect. Any writer who imagines that the editor will fail to notice the omission of a return envelope, and who thinks such omission will not injure his chances of sale, is very sadly mistaken.)

Utem Publications, Inc., emphasizes that the new adventure magazine to be issued from its offices is devoted to *true* material. J. A. Rosefield, editor, states: "I find that a great many contributors are not clear as to the fact that all stories must be true and unusual first-person experiences and adventures with a high degree of excitement and suspense. Stories which have photographic material of the author and his experiences accompanying the manuscript stand a better chance of acceptance than stories without photographs. Women who have had unusual experiences that meet the above requirements will be welcomed as contributors. We pay from 1 to 1 1/2 cents, on acceptance, and the preferred length is around 3000 words." Address manuscripts to J. A. Rosefield, editor, Utem Publications, Inc., 381 Fourth Ave., New York.

Tails, 30 N. Raymond Ave., Pasadena, Calif., is announced as the new title of the monthly published by A. L. Aldridge, Jr., and formerly known as *The Penguin*. Louise Liebhardt, associate editor, writes: "With the change of name, we now assume more general appeal under the editorship of Roger Dawson. We are in the market for good short shorts and short-stories, and are especially interested in those dealing with the California scene, although others are acceptable. We also need authoritative travel and human-interest articles. The tone of the magazine is somewhat sophisticated, but no off-color fiction is desired. We prefer a high literary standard. Photographic illustrations for travel articles are acceptable. Lengths, 400 to 2000 words. Rates paid, 1 cent a word on acceptance for fiction and articles, \$3 for each accepted photograph. No payment for verse at present."

Rangeland Love Stories, 205 E. 42nd St., New York (Popular Publications), has changed its name to *Rangeland Romances*.

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G. N. Alworth, X-2, Marion, Ohio

Modern Romances, 149 Madison Ave., New York, of the Dell group, is always open to new writers, according to a message from Helen J. Day, editor. "No first-person magazine offers them a heartier welcome. If you have a real-life story that you believe is interesting, send it in. It will be given a careful and sympathetic reading as soon as possible after we have received it. If we find it available, you will be paid at once. Tell your story so that it will stir and challenge the moral sensibility of thinking people. Stories may be any length up to 10,000 words. Our book-length true stories are 18,000 words long. Our serials should be written in three or four installments, 6500 to 8000 words in each; the breaks must be strong. You may write a short as short as 1200 words. True Letters (a department) pays a flat price of \$10 to contributors." General rates are 2 cents a word, on acceptance.

Young America, 32 E. 57th St., New York, edited by Louis A. Langreich, specifies fast-moving action mystery fiction of boy and girl interest but not too juvenile—no crime or sex material. Short-stories of 900 to 1000 words and serials of 10,000 to 12,000 words are used. For shorts, a \$7.50 flat rate is paid; for serials, 3/4 cent a word and up, on publication. Cartoons are used.

Foreign Service, Broadway at 34th, Kansas City, Mo., official publication of the Veterans of Foreign Wars of the U. S., edited by Barney Yanofsky, requires short-stories of interest to A. E. F. veterans based on actual fact or personal experience. The outside word limit is 2500 words. Payment is at 2 cents a word and up, on acceptance.

Junior Joys, 2923 Troost Ave., Kansas City, Mo., of the Nazarene Publishing House group, New York, writes that it is supplied with all the material needed at present. *Young People's Standard*, of this group, is edited for older young people, instead of for junior ages as previously listed. Material for this periodical must be of religious nature or of high moral value. Rates are 1/2 cent a word, on acceptance.

American Prefaces, University Hall, Iowa City, Ia., offers no payment for material, but is interested in literary and critical articles and essays and short-stories, especially by new authors.

The Desert Magazine, P. O. Box 68, Pasadena, Calif., devoted to material on desert plants, offers no payment.

Elks Magazine, 50 E. 42nd St., New York, is edited by John T. Tener, who succeeds Joseph T. Fanning.

The Boys' World, Elgin, Ill., of the David C. Cook Publishing Company, stresses the following points, writes Thomas S. Huntley, managing editor: "First of all, the day of the goody-goody story is definitely past. The same can be said for the thinly disguised and sugar-coated moral story. Our readers want strong, virile stories—with a message, to be sure, and in keeping with the needs of a Sunday-school publication. A large number of writers still persist in sending us material which would never find favor with wide-awake and up-and-coming boys in Sunday-school or out. We are on the lookout for writers who have something worth-while to say and know how to say it. We want convincing stories with strong plots and good characterization—stories that will hold the interest of the readers from the beginning to the end. Writers who can provide quality material will find that we offer them a ready market. We have always paid on acceptance at good rates and shall continue to do so during the coming year. Sample copies will be sent on request."

Railroad Stories, 280 Broadway, New York, Freeman H. Hubbard, editor, writes: "We are seeking a better grade of fiction and are willing to pay a little more than our normal top rate for exceptionally well-written stories. Our fiction standard is higher than it used to be. We want the work of promising authors, new or old, who turn out the type of story that a slick-paper editor would have grabbed up eagerly if he had seen it first. We still desire stories of old-time railroading, any period, any locale, but we are keener than ever for stories that strike a modern note. For instance, the Pennsylvania has just begun work on more than 750 additional miles of electrification. Who is going to write us a good 'juice' railroad yarn? I don't mean, who is familiar with the technique of juice railroading? It takes a darned sight more than facts to create an entertaining fiction story. The narrative and the characterization are what make fiction interesting; a knowledge of facts merely insures an accurate background. Some of the good railroad men who try their hands at writing fiction don't seem to understand that. We would rather have a first-class yarn with a slight railroad background than a slight yarn with a first-class railroad background." Rates are 1¼ cents a word and up, on acceptance.

Hollywood Newspaper Syndicate, 4705 Melrose Ave., Hollywood, Cal., writes: "We are considering the publication of a series of booklets for writers, the first of which will be 'The Language of the Theatre.' We will be glad to see any manuscripts suitable for publication in this form; length not over 5000 words. Script must be of value to beginning writers. These will be published on a royalty basis. Return postage must accompany." William J. Burton, Jr., sends this statement.

Robert H. McBride & Co., 116 E. 16th St., New York, is much interested in securing juveniles, especially for the ages of six to eight—fiction or non-fiction. Fanya Foss is editor.

Stag, 570 Seventh Ave., New York, is announced as a new men's magazine by the Leeds Publishing Co. It contains fiction, articles, photos, and cartoons, and apparently offers rates sufficient to interest important contributors. Details of requirements and payment not at hand.

Bedtime Stories and *Tattle Tales*, previously published as magazines of the Detinuer Publishing Co. at Wilmington, Del., are now issued under the banner of the D. M. Publishing Co., Dover, Del.

Mail addressed to *Saucy Romantic Adventures* and *Saucy Movie Tales*, of Fiction Magazines, Inc., Room 501, 1451 Broadway, New York, is returned marked "Removed—left no address."

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Vaughn Bryant, 810 Hillcrest, Columbia, Mo.—April 8, 1937:

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American Cavalcade, 420 Lexington Ave., New York, has appeared under the editorship of Thomas B. Costain, formerly of *The Saturday Evening Post*. It is a general magazine, issued in pocket size, and contains articles, fiction, essays, and verse. Material is principally in very short lengths, and the class of contributors to the first issue indicates that good rates are paid.

Inner Culture Magazine, 3880 San Rafael Ave., Los Angeles, covers a non-sectarian metaphysical field. From writers who understand its special slant, it desires articles on philosophy and metaphysics, also departmental material. Louise Gunton Royston, associate editor, writes: "We report promptly and pay for all material accepted. To avoid confusion, write for letter of complete information in order to study our policy before sending manuscripts. Sample copy on request."

Stories for Primary Children, 420 Witherspoon Bldg., Philadelphia, of the Board of Christian Education, Presbyterian church, is at present overstocked on all except the following, writes Park Hays Miller, editor: "We need good fall and winter material, both stories and verse; outdoor interests; things to make and do (no bird-feeding material). We could use stories of not more than 800 words that are not aimed at any special season, particularly stories that contain both boy and girl characters. Suggestions for hand-work projects which the children could carry out without adult help will be welcomed; also good world-friendship stories and retold Bible stories." Rate, about 1/2 cent, on acceptance.

The Nation, 20 Vesey St., New York, announces that Joseph Wood Krutch has resigned as an editor to become professor of English at Columbia University.

Movie Humor, 381 Fourth Ave., New York, is in the market only for cartoons, paying fair rates on acceptance, according to M. R. Reese, editor. *High Heels*, another magazine of Ultem Publications at the same address, also buys cartoons, at \$10 each, on acceptance.

Real Detective, formerly at 444 Madison Ave., has moved to 250 Park Ave., New York.

Young Love and Popular Songs, 149 Madison Ave., New York, have been discontinued by the Dell Publishing Co.

Detective Comic Magazine, *New Comics Magazine*, and *More Fun Magazine*, of the Nicholson Publishing Co., should now be addressed at 432 Fourth Ave., New York.

Love and Romance, Chanin Bldg., New York, of the Macfadden group, is edited by Henry Lieferant, who writes: "We are always in the market for stories of romance and love, for tales of courtship and young marriage. These should be told in the first person with true beauty, and should always be written from a constructive point of view. The characters, of course, should be involved in some trial or faced with a problem, and the solution should always be worked out clearly. Anyone who has a story to tell is welcome. We do not discriminate against the young and unknown writer, for our stories must be based upon truth and reality. This established, it is necessary for the writer to handle the problem involved in the story in a warm and human way, and the problem should be a fairly universal one. In other words, one in which any girl or young man might find herself or himself involved at some time. We use short-stories from 2500 to 7500 words and serials from 20,000 to 35,000. So far as our prices are concerned, the Macfadden Publications have always paid top rates in this field of first-person stories. The writer can be assured of not only a fair, but a careful reading of every manuscript submitted."

Laugh and Humor Digest are new additions to Standard's Thrilling group, 22 W. 48th St., New York. Leo Margulies, editorial director, writes: "*Humor Digest* contains reprint matter only, for the present. *Laugh* embodies an entirely original idea in magazine publishing and contains humorous photographs in addition to cartoons, gags, and humorous 500-word storyettes. Almost anything really funny will find a home with us. Have your candid camera fans get busy. Good rates on acceptance and very prompt reports. Contributors should address the individual magazine."

Pocket Western, 79 7th Ave., New York, of the Street & Smith group, is a companion to *Western Story*, edited by Frank E. Blackwell, Dorothy Hubbard, associate. Requirements are for Western short-stories of 5000 words or under, with good characterization and outdoor action, also for novelettes of 25,000 words. Payment is on acceptance at rates up to 1½ cents a word.

Powell Publications, 401 Berger Bldg., Pittsburgh, Pa., issue several periodicals. For *Two to Teens*, juvenile short-stories of from 1000 to 1500 words, and short serials and verse are purchased. *Club Woman's Digest* uses articles of interest to club women; very little fiction. *Timely Topics* is devoted to political articles. *The Allegheny Chronicle* is a market for features and short-stories. Payment is at 1 cent a word on publication.

Red Seal Western, *Golden West*, and *Sure-Fire Western*, of the Magazine Publishers-Periodical House group, 67 W. 44th St., New York, should be listed as paying ½ cent a word minimum, writes Harry Widmer, managing editor.

Champion Sports, 67 W. 44th St., New York, is a new member of the "Ace Magazine" family—Periodical House and Magazine Publishers. Rates and methods of payment are not at hand.

Discontinuances in the syndicate field (as revealed by questionnaires returned by the post office or marked "out of business"): Pacific Mutual Syndicate, Long Beach, Calif.; Triton Syndicate, Hartford, Conn.; Swan-McDonald Features, Inc., Youngstown, O.; Reliable Service, Milwaukee, Wis.; Atlantic & Pacific Feature Syndicate, New York; Chanin Syndicate, New York; Transradio Press Service, New York; Crown Features, San Jose, Calif.; Business Press Service, Washington, D. C.; Independent Feature Service, Los Angeles.

Greater Western Magazine, 220 W. 42nd St., has been discontinued by Hoffman Publications.

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writes Forrest Brown, of So. Braintree, Mass., one of today's coming magazine writers. "I was skeptical myself about ever selling to the very markets now featuring my stuff. How you forced me to realize my own possibilities, and to get wise to what I could do, only you and I know. I can understand now how you put your other writers over, because in the last few months you have sold a flock of shorts for me, two novelettes and book length serial rights. THAT'S the kind of help I was looking for." (After Mr. Brown wrote me, I sold a book for him to a large New York publishing firm.)

Do you feel you can use the sort of help I've given Mr. Brown? Then I suggest you do what he did—tell me about yourself; let me select markets for you; revise as I tell you to. The more you tell me about yourself, the better will I know what markets you are suited for and how to help you reach them in the shortest possible time. Once I know what you can do bet, I'll work with you from outline to finished manuscript—and when you're ready, I'll get assignments for you, as I do for many of the writers working with me.

After I make a couple of sales for you, I drop all fees. My sales commission is 10%. My rates for personal, detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 up to 4,000 words; 50c per thousand words thereafter. All books over 50,000 words, \$24; poems, 50c each. No other fees. No "collaborations." Resubmissions free—always.

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Pocket Love, 79 7th Ave., New York, is a new member of the Street & Smith group. It uses short novels, 12,000 to 15,000 words; novelettes, 6000 to 8000, and shorts, 1500 to 6000. Good rates are paid, on acceptance.

Tone, 2116-2130 Arch St., Philadelphia, is announced as a new magazine published by George Fein & Co. Paul Muchnick, editor, states: "We will use short material, semi-literary in nature, humorous or satirical (but not offensive). Manuscripts should not exceed 1000 words, the shorter the better. Short short-stories will be used. Our standards will be high; the kind of material we need makes its closest comparison to *Coronet*, *Esquire*, *Fortune*, and *Liberty*." Mr. Muchnick does not state rates paid.

Sport, 79 7th Ave., New York, has been discontinued by the Street & Smith group.

American Motorist, Pennsylvania Ave. at 17th St., Washington, D. C., is overstocked, writes F. K. Buschman, editor.

American Farming, formerly published in Chicago, is out of business.

American Bowman, Albany, Ore., has absorbed the *Archery Review*.

The Atlantic Sportsman, Winston-Salem, N. C., has been discontinued.

Psychology, 381 Fourth Ave., New York, is no longer in the market for short short-stories.

This Week, 420 Lexington Ave., New York, is not now in the market for serials.

True Cases of Scotland Yard, Greenwich, Conn., is a new magazine published by William M. Messenger. The material is written under the by-lines of retired English police officials.

Photoplay, 122 E. 42nd St., New York, no longer uses short fiction.

The Country Gentleman, Independence Squ., Philadelphia, is no longer interested in miscellany for its boys' and girls' department.

True Crime Stories, RKO Building, New York, of the Newsstand Publications group, is staff-written.

The Family Circle, 400 Madison Ave., New York, offers no market for manuscripts.

Timely Teacher Topics, 16-17 Hirschfeld Bldg., North Platte, Nebr., has been temporarily discontinued.

Science Digest, 631 St. Clair St., Chicago, writes: "We publish reprinted material only, with the exception of a few shorts."

Western Trailer Trails, San Francisco, has suspended publication.

The American Spectator, 132 W. 31st St., New York, is not now in the market for short-stories. Max Lehman, editor, expresses its needs as follows: "Clever, witty, or learned articles on subjects of interest to the most intelligent class of readers." Length limits are 2000 words. Payment is at 1 cent a word on publication.

Comfort, Augusta, Me., is not in the market for material of any kind. "We use second serial rights on serial stories and syndicate material on short-stories, and most of the article material is prepared by persons who may be considered as staff members," writes V. V. Detwiler, editor.

Thrilling Adventures, 22 W. 48th St., New York, of the Standard Thrilling group, is reported to be in need of lead novelettes, 15,000 to 30,000 words in length. Rates, 1 cent a word and up, on acceptance.

The New Outlook, 229 Queen St., Toronto, Canada, issued by the United Church of Canada, is now edited by G. R. Cragg, succeeding W. B. Creighton. It uses articles on religious and international problems, travel, art, etc., and short-stories, in lengths from 900 to 1000 words, also some children's material. Payment is at 1/2 cent a word, on acceptance.

Picture Crimes, 604 S. Washington Squ., Philadelphia, is a new picture magazine to be issued by the David H. MacKay Publishing Co. It will consist principally of crimes depicted by photographs, which the reader is supposed to solve.

The Trailer Caravan, formerly at Union Guardian Bldg., Detroit, has moved to the C.P.A. Bldg., 2411 14th St.

St. Nicholas has moved from 419 Fourth Ave. to 420 Lexington Ave., New York. Vertie A. Coyne, editor, reports that the magazine is still overstocked.

The Neo-Christian is now located at 23 W. 87th St., New York. Gregory Gortikov, editor, states that liberal-religious material in the form of articles, 1000 to 1500 words, short-stories, 1500 to 2000 words, and verse, will be considered. Payment made at indefinite rates, on publication.

Macfadden Publications, Inc., Chanin Bldg., New York, notify authors that stories submitted to any magazine of the group are considered for all of them.

PRIZE CONTESTS

Harper's Magazine announces a contest for the best manuscript on "The American Way." A prize of \$1000 will be awarded for the best manuscript, and \$250 each for any non-prize-winning manuscripts considered by the editors worthy of publication. The announcement states in part: "Our American traditions and ideals need to be restated and reinterpreted in the light of new economic and social conditions. They are often misinterpreted by people who have axes to grind, political or otherwise. Words and phrases like 'democracy,' 'liberty,' 'the pioneer spirit,' 'equality of opportunity,' 'self-reliance,' 'local self-rule,' and 'constitutional government' mean different things to different people, as do words and phrases more newly adopted, like 'abundance,' 'security,' etc. We should like to see the essential American traditions and ideals separated from the unessential and the outdated, so as to form a credo adapted to present and future needs. We should like to see this credo presented simply and freshly and explicitly, and if possible so as to rally enthusiasm." Submitted contributions must be received before September 15, 1937. No set limits of length or treatment are imposed, but it is hoped that manuscripts submitted will be of average magazine dimensions. Address manuscripts to The American Way Contest, *Harper's Magazine*, 49 E. 33rd St., New York.

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Scribner's announces a new non-fiction contest in connection with its regular department, "Life in the United States." Brief, vital articles which narrate rather than describe or explain some aspect of contemporary American life are wanted. They should be articles of personal experience which throw light on social conditions, customs, and manners, in this country today. They must be authentic experiences. Examples of the type desired will be found in current issues. For the best articles submitted, the following prizes are offered: First, \$1000; second, \$700; third, \$600; fourth, \$500; fifth, \$400, and sixth, \$300. There will be six regional prizes of \$200 each and not more than 25 additional prizes of \$100 each for manuscripts which, in the opinion of the judges, have unusual merit. Rules: (1) All entries must be postmarked before noon, August 1, 1937. (2) Manuscripts must be within 500 and 3000 words in length. (3) Entries should be mailed to 'Life in the United States' Contest Editor, 597 Fifth Ave., New York. (4) In case of ties each contestant will be awarded the full value of the prize for which he is tied. (5) Employees of Charles Scribner's Sons and their families are not eligible. (6) The judges will be the editors of *Scribner's Magazine*.

A playwriting contest for the best original, unpublished, one-act, one set religious drama is announced by the 7C's Class of the Country Club Christian Church, Kansas City, Mo. The first prize is \$25; second, \$15; with two additional honorable mentions of \$5 each. Entries are not restricted to members of any religious denomination, and plays must not emphasize any controversial religious doctrine or creed. While Bible plays are permitted, non-biblical material is preferred. Plays must be religious in that they must have a religious effect upon the audience. That is, the general nature should be such that the audience is exalted and uplifted rather than left with a feeling of futility and despair. Children's plays are barred. Contest closes July 1, 1937. The unsatisfactory rule is made that manuscripts will not be returned. Intending contestants should write for detailed instructions as to form of submission to 7C's Class, 6101 Ward Parkway, Kansas City, Mo.

Members of the Inner Circle of Bookfellows offer two prizes of \$25 each for short-stories. The first will be awarded May 31, 1937, for the best story of not more than 2500 words submitted on or before that date. This contest is open to any one. The second \$25 prize will be awarded later in the year. The winning story will be published in *The Step Ladder*. The judge of the first selection will be Prof. N. Bryllion Fagin of the English Department, Johns Hopkins University. Address all entries to Flora Warren Seymour, clerk, 4917 Blackstone Ave., Chicago. Transmitting envelope should be marked, "Short Story Contest."

Liberty has announced the following bonus awards in its short short-story contest closing March 1, 1937. First award of \$1000, to Will F. Jenkins; second of \$500 to William E. Barrett, and \$100 each to Edwin Baird, Hurd Barrett, Walter C. Brown, Nard Jones, and Rita Weiman. Will F. Jenkins is a frequent contributor to *THE AUTHOR & JOURNALIST* and writes also under the pen name of Murray Leinster. Mr. Barrett and Edwin Baird also have contributed to the columns of the A. & J.

An international aeronautical book and short-story contest closing November 1, 1937, is announced by the Women's International Association of Aeronautics and the National League of American Pen Women, Los Angeles branch. Apparently no cash prizes are offered, but only trophies. Those interested may write to Mrs. Ellen Beamish, general chairman, 217 S. Lorraine Blvd., Los Angeles.

Trade, Technical and Class Journal Department

JOHN T. BARTLETT, EDITOR

TREND AND METHOD STORIES IN DEMAND TODAY

By J. A. GARY
Editor, *Furniture Age*

THE old "hit and miss" idea of filling space with anything pertaining to the particular field a publication serves is far past. The business paper of the future must be as scientifically planned as any other formula, if it is to succeed in its two missions: to make the reader a better business man, and to create some business for the advertiser.

Thus, the astute business-paper editor will work closer with a few writers rather than depend upon a large group to supply his wants. He will be more inclined to plan assignments, and this means he will want quick action on the part of his contributors.

One product of the depression that has proven helpful to business-paper editors but detrimental to free-lance writers is the publicity agent who will write authoritative articles, having photographs made to order, etc., without cost to the publisher, merely for the mentioning of his product in the cut line. Practically all the larger corporations now furnish this service and in addition many designers and others furnishing merely a service have employed publicity agents who are doing a splendid job of furnishing high-class material with none of the old-style publicity stench attached to it. How the free-lance writer can overcome this difficult competition, I frankly do not know, but it means in my estimation that he must be at least as capable of serving a publication for the pay as the publicity agent is able to serve the publication gratis. Perhaps, we will have more specialized writing by free-lance artists if the publicity movement continues to expand.

I believe publications henceforward must be more interested in material depicting the present and the future than the past. This would indicate a leaning toward trend and method, rather than success stories which, I believe, died in 1929. The inclination is towards shorter articles and more pictures.

I don't believe that business publications will increase their rates on editorial material very soon, because of the great advances they have had to meet in increasing paper and labor costs during the last year. We never reduced our rates, so personally we see no reason to advance them; however, when and if our volume permits, we will probably return to the practice of a bonus for outstanding material.

My advice to free-lance writers is to become better acquainted with a few publications which they wish to serve more intensively, and contact or write the editor more frequently, giving him "tips" on possible stories and soliciting assignments with assurance that service can be rendered within at least a week. In this way, I believe, a writer can serve a publication better and thus increase his earnings.

LITERARY MARKET TIPS

N. A. R. D. Journal, 205 W. Wacker Drive, Chicago, G. A. Bader, editor, writes: "Our schedules are all taken care of far in advance."

Automobile Topics, 1790 Broadway, New York, does not buy contributions.

The Wheel, Studebaker Corp., South Bend, Ind., is in the market for general feature type articles, 1000 to 1500 words, on any universally interesting subject that can, in some manner, be tied in with Studebaker. Frederick O. Schubert, editor, promises 1 cent up on acceptance, with \$3.00 for photos.

Health Foods Retailing has moved from San Francisco to 333 N. Michigan Ave., Chicago, and is now published quarterly.

Indiana Liquor Dealer, 25 S. Sixth St., Terre Haute, Ind., uses only short—seldom over 300 words—news and fact items concerning liquor. Lenhardt E. Bauer, editor, does not state rates.

Western Beverage, Mills Bldg., San Francisco, is occasionally in the market for liquor merchandising stories of not more than 1500 words, paying after publication, according to R. W. Walker, editor.

Produce Packer, Second and Delaware Sts., Kansas City, Mo., is a trade publication covering markets, fully represented by its own staff organization.

Coal Heat, 20 W. Jackson Blvd., Chicago, uses feature material by writers who know the field, on fuel engineering, promotion of coal burning equipment. Editor is K. C. Richmond.

Apothecary, 4 Park St., Boston, pays 1 cent on acceptance for merchandising articles of interest to New England druggists, according to Leavitt C. Parsons, editor.

American Journal of Pharmacy, 43d and Kingsessing Ave., Philadelphia, does not solicit general manuscripts and photos. Dr. Ivor Griffith, editor, states that contributions are wholly from pharmacists, teachers, research workers, etc.

Travel Trade, 66 Duane St., New York, B. Friedman, editor, uses only trade news that is furnished free of charge.

The Black Diamond, 431 S. Dearborn St., Chicago, A. T. Murphy, editor, is a bi-weekly using news material pertaining to the coal industry. Rate, on publication, is 3/4 cent a word, or 30 cents an inch, photos, \$2 each.

C. R. D. A. News, 32 W. Randolph St. Chicago, purchases no material outside of membership of the Chicago Retail Druggists Association, informs DeLysle Ferree Cass, editor.

Coal Age, 330 W. 42nd St., New York, purchases no general outside material.

Saward's Journal, 15 Park Row, New York, a monthly covering the coal industry, is making no purchases at this time.

Office Appliances, Chicago, has moved from Cambridge, Mass., to 131 State St., Boston.

Wallpaper Magazine, 9 E. 40th St., New York, A. Louise Fillebrown, editor, is increasing its size with the May issue, and reducing its rate from 11 1/2 cents a word, to 1 cent. Material is largely furnished by regular correspondents in principal cities.

Orchestra World, 1650 Broadway, New York, trade paper for the field indicated, edited by Sydney Berman, writes that most of its news is supplied by correspondents. "A few news territories are available. Letters can be addressed to the editor, stating contacts with musicians."

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